

Bulletin

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**Royal
Academy
of
Music**

Ready for the profession

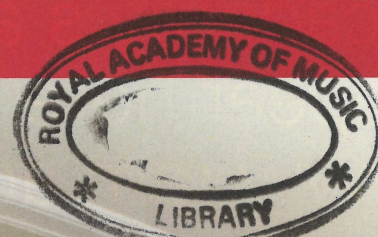
How Academy students prepare for professional life

Latest news

New facilities and an exceptionally busy year of performances

Academy people

Academy graduates' activities from around the world



➡ Welcome to the latest edition of the Bulletin, the Academy's news report for the past twelve months.

Only a fraction of the Academy's activities appear here — visit www.ram.ac.uk for the wider picture.

We're always interested to hear from you — if you'd like to get involved, contact us!

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Cover image:
the Academy's
refurbished foyer

Bulletinterview Suzie Thorn



How did you choose to play the oboe?

My mother is a clarinet teacher, so it was actually the clarinet that I first attempted as a seven-year-old. But I didn't feel comfortable with it — my fingers were too small to cover the holes! Then, a few months later, I went to a National Children's Orchestra concert — my sister Becky was playing clarinet in the orchestra — and I was struck by the sound of oboe. I asked my mum about it, and luckily she had one lying in a cupboard. That's how it all began...

Why did you decide to come to the Academy?

I attended the Junior Department of the Royal College of Music from the age of twelve. When I had to choose where to study as an undergraduate I think that I was ready for a change. When I came to visit the Academy I found that everyone was so friendly and there were so many musicians from all over the world. In addition, Celia Nicklin — head of oboe at the Academy and my current teacher — had been my National Youth Orchestra professor for several years. So coming to the Academy was an obvious choice for me.

You are now in your fourth undergraduate year at the Academy. What have been the highlights of your time here?

I've had such amazing performance opportunities at the Academy. One of my most memorable experiences was performing Mozart's *Marriage of Figaro* in the opera orchestra under Sir Colin Davis, who is such an inspiring musician. Last summer I also had the opportunity to perform Mozart's *Grand Partita* with Academy Symphonic Wind. This piece contains so many challenging oboe solos — it's some of the best music ever written, I think. Another fantastic experience was attending masterclasses with Jonathan Kelly, who is an Academy alumnus and, of course, Principal Oboe of the Berlin Philharmonic. His advice on how to make the transition from being a graduate of the Academy to being appointed as a Principal Oboe in one of the world's top orchestras was invaluable.

Do you play in smaller ensembles too?

Chamber music is a very important part of my Academy life. With fellow woodwind students, I founded the St James Quintet at the Academy in 2007. We recently won the Ensemble Prize at the 2009 Royal Over-Seas League Music Competition and performed at the Queen Elizabeth Hall and Purcell Room, and will be making our Wigmore Hall debut next year. We are currently Leverhulme Chamber Music Fellows at the Academy, so I am an undergraduate student and a Junior Fellow simultaneously!

How do you see your ideal career shaping up after graduation?

I'd like to combine a career as a soloist with some orchestral work and chamber music. I feel I am prepared for the challenges ahead, as the guidance and general careers advice I received at the Academy as part of my course have been invaluable. I'm very fortunate to be on trial with the Welsh National Opera Orchestra for the position of Principal Oboe at the moment, so I'll just have to wait and see what opportunities arise before making a decision on what to do after next summer.

How today's Academy students prepare for every aspect of their professional lives...

'The crème de la crème'

The Guardian's 2009 higher education ratings ranked the Academy as top of all specialist institutions — in their words, 'the crème de la crème':

'The Royal Academy of Music scores consistently highly all round... Teaching is outstanding. So is the value it adds.'
The Guardian, May 2009

The Academy was also ranked number one for Music, above all other British universities as well as conservatoires. The Academy is the highest-rated conservatoire in 2009 according to The Independent and The Times — and in March it was ranked Britain's top conservatoire for research in Times Higher Education Table of Excellence, which is based on results from the national Research Assessment Exercise. As The Guardian reports:

In its prime London location in front of Regent's Park, on the busy Marylebone Road, the Academy exudes a cosmopolitan confidence in tune with the global classical music business. Oldest of the capital's principal conservatoires — the doors opened in 1823 — it boasts an alumni list that is a who's who of British music.
The Guardian, May 2009

Of course league tables can be a crude measure of success, but they do show that Academy graduates continue to make their way into the profession in great numbers. However, the Academy is concerned with more than merely providing students with the essential basic skills which they need to start their careers in music. We all know that the profession is perennially changing, and that successful musicians must evolve in turn. Academy graduates should be equipped to be pioneers, shaping new developments wherever they are and not just 'keeping up'. Again in the words of The Guardian,

So, what's the secret?
'The first thing I would say is that it is testament to an environment where both students and staff know what's expected of one another' says the Principal, Jonathan Freeman-Attwood. Young people come here to become performing musicians — a few are training to be composers — and tuition quality is an overriding concern, he says. 'We are always striving to recruit the best teachers out there.'

Is there a recognisable Royal Academy of Music product? 'I would hope that somebody leaving the Academy now would be equipped with the necessary musical talent, very closely allied with a strong sense of their own identity and of responsibility for being advocates for their profession.'
The Guardian, May 2009



Here are just some examples:

Bringing music to life
'Open Academy' is our outreach programme which works with and for the wider community. Its mission is to open minds and ears — across a wide range of social demographics and ages — through the process of training our own students. As part of our Music in Community programme, all undergraduates present music and perform in many community settings such as hospitals, old people's homes and schools. Open Academy introduces these students to the many skills used by music amateurs in real-life situations. So students learn how to approach dozens of different performance situations, all of which will be relevant for their future careers.

Every year Academy students also perform in several hundred paid outside engagements which are organised by the Academy's External Bookings Manager, who also gives students guidance on how to present themselves and their music.

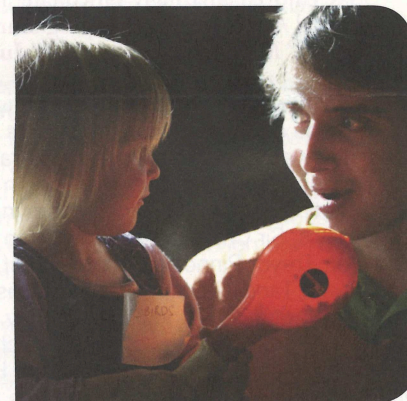
Professional Development

The Academy's Professional Development Advisor offers 'drop-in' guidance, and a business placement scheme provides students with front-line experience in a range of innovative and stimulating environments. These opportunities complement both academic and practical study, and aim to provide a working knowledge of the current industry climate. Placement schemes have been established with music festivals, publishers, businesses, art galleries and more, and also with professional departments within the Academy.

A series of seminars with experienced industry figures has included discussions in the last few months on accounting for the self-employed and promoting your music online, as well as wide-ranging advice from people who have worked at the top of the profession for many years including the LSO's Managing Director Kathryn McDowell and Ian Ritchie, Director of the City of London Festival.

Creative Technology

Many musicians' first time in the recording studio can be an uncomfortable experience. We plan that all students will be able to experiment with professional equipment in the relative security of the Academy — honing their skills in front of the red light and producing high-quality demo recordings in audio or video. The Academy's creative technology facilities are being expanded to give staff and students access to two professional-quality recording studios, video-conferencing links and full range of video production facilities.



The two recording studios will both be equipped with high quality analogue mixing desks and industry-standard software. Each studio will have its own sound-proofed live room for small-scale recordings, with ability to link to a number of rooms around the Academy for larger recording projects and increased flexibility. Complete video production facilities will also be available, covering everything from filming through to final delivery on DVD using industry-standard equipment and software to produce professional-quality results.

'In a performance art where work can be precarious, the Academy rolls out musicians who are highly employable.'
The Guardian, May 2009

New appointments to the Academy's exceptional roster of professors

The Academy is delighted to announce the appointment of **Jo Cole** as Head of Strings from September 2010. Jo will take over from Professor David Strange, who will continue his close association with the Academy as Professor Emeritus of Strings. Jo is well known as a distinguished freelance cellist and is currently Deputy Head of Strings at the RNCM.

The Vocal faculty recently announced several new appointments: **Sarah Walker CBE** and **Dr Neil Mackie CBE** have joined as Professors of Singing, **Sir Thomas Allen** and **Dame Kiri Te Kanawa** have been appointed as Visiting Professors, while **Susan Bullock** has been named the Marjorie Thomas Visiting Professor of Singing. Just as we're going to press, we've heard that **Angelika Kirchschlager** will join the Academy's unrivalled roster of Visiting Professors of Singing in January 2010.

New appointments in the Brass Department include **Mark Templeton** (Professor of Trombone), **Eric Aubier** and **Reinhold Friedrich** (Visiting Professors of Trumpet).

Among other leading musicians to join the Academy in 2009 are **Sir Charles Mackerras** (Conductor Laureate), **Pierre Laurent Aimard** (Visiting Professor of Music), **Pascal Devoyon** (Visiting Professor of Piano), **Isabelle Perrin** (Professor of Harp) and **Katrina Boosey** (Professor of Recorder).

John Willan has been elected to the Academy's Governing Body. Professor Jonathan Freeman-Attwood writes: 'John has made a huge contribution to the arts at EMI, the LPO, the BBC and Hazard Chase. His profound knowledge of the profession will provide an important source of guidance and advice for the senior management team as we move the Academy forward.'

'The Royal Academy of Music is notably welcoming to the public. During last week we enjoyed amazingly varied fare. Explore the Royal Academy of Music programme... and enjoy.' **Musicalpointers.co.uk**, June 2009

In the past twelve months the Academy's programme of concerts, masterclasses and research events has been more wide-ranging and star-studded than ever. Distinguished musicians collaborating with Academy students included Sir Colin Davis, Sir Charles Mackerras, Yan Pascal Tortelier, Trevor Pinnock, Simon Wright, Colin Matthews, Tadaaki Otaka, Tansy Davies, Pierre-Laurent Aimard, Sir Elton John and Ray Cooper, Sir Peter Maxwell Davies, Semyon Bychkov, Sir Mark Elder, Pablo Heras-Casado, Elgar Howarth and Sir Harrison Birtwistle.

In addition many of the world's leading artists including Barbara Bonney, Thomas Brandis, Dame Felicity Lott, Tasmin Little, John Lill, Stephen Hough, Catrin Finch, Andrew Marriner, Angelika Kirchschlager, Susan Bullock, Sarah Walker and Menahem Pressler worked in masterclasses with Academy students.

Royal Academy Opera

'The Academy cast was packed with promise... Jane Glover, the Academy's new director of opera, both practitioner and scholar, has talented singers to work with' **Opera**, July 2009

'The opening night of *La fedeltà premiata* in March glowed and sparkled... a true ensemble performance which could transfer to any professional house with immediate ease' **Gramophone**, May 2009

During 2009 Royal Academy Opera, the Academy's specialist postgraduate course headed by Artistic Director of Opera Jane Glover, presented three critically acclaimed productions. In March Trevor Pinnock conducted Haydn's *La fedeltà premiata* ('Fidelity Rewarded'), directed by Alessandro Talevi, and in May Dominic Wheeler returned to the Academy to conduct Rossini's *L'occasione fa il ladro* ('Opportunity Makes the Thief'), with director Daniele Guerra. Autumn's Royal Academy Opera production was Handel's *Semele* directed by Anna Sweeny and conducted by the most distinguished Handelian of our time, Sir Charles Mackerras.

Royal Academy of Music / Kohn Foundation Bach Cantatas Series

'... a satisfying spiritual start to the day... The performance was a model of vitality, concentration and period authenticity' **Sunday Times**, March 2009

Our ambitious long-term project to perform all of Bach's Cantatas opened to full houses in January 2009. Presented through the generosity and vision of the Kohn Foundation, the monthly concerts took place on Sundays at midday throughout 2009. Hailed by Richard Morrison in *The Times* as 'the perfect Sunday lunch for any Bach lover', this is one of the most spectacular and demanding projects ever undertaken by a conservatoire. The series also extends into the 21st century the Academy's tradition of bringing Bach's music to the greatest number, which stretches back to 19th-century pioneers such as Sterndale Bennett, Arthur Sullivan and Henry Wood.

During the first year of the Bach Cantatas Series the distinguished violinists Rachel Podger and Madeleine Easton shared leadership of the orchestra, who play 'period' instruments of the type used in Bach's time. Iain Ledingham directed all nine performances, in the role which Bach fulfilled when the cantatas were first performed.

The nine concerts in 2010 are on sale now at www.ram.ac.uk/bach — book early to avoid disappointment!

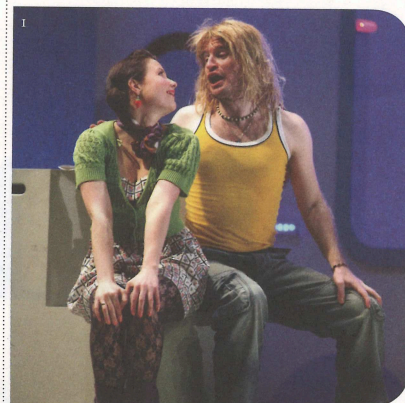
Bach Prize

The Royal Academy of Music Bach Prize, sponsored by the Kohn Foundation, is awarded annually to an individual who has made an outstanding contribution to the performance and/or scholarly study of the music of Johann Sebastian Bach.

The Bach Prize for 2009–10 has been awarded to the great German tenor, evangelist and conductor Professor Peter Schreier, whose interpretations of Bach's Oratorios, Passions and Cantatas continue to set the benchmark for today's singers.

Professor Schreier becomes the fourth winner of the prize, which was established by the Kohn Foundation and is worth £10,000. All three previous winners — Professor Christoph Wolff (2006), András Schiff (2007) and Sir John Eliot Gardiner (2008) — were on the selection panel, along with Professor Jonathan Freeman-Attwood and Dr Ralph Kohn FRS, FRAM (Kohn Foundation).

- 1 Royal Academy Opera's production of *La Fedeltà*
- 2 Iain Ledingham directing the Bach Cantata Series
- 3 The Academy Chamber Choir at Neresheim
- 4 The Academy's new performance centre is now open
- 5 Paul Morley in discussion with Christopher Austin
- 6 HRH The Duchess of Gloucester with Jonathan Freeman-Attwood, soprano Jessica Dean and pianist Peter Davoren in the new opera studio



News

**'The Academy is a very, very exciting place.
It's really buzzing.'**

Trevor Pinnock talks on BBC Radio 3, February 2009

The prize will be presented to Professor Schreier during a very special performance as part of the Bach Cantatas Series on 10th January 2010, when he will direct a specially-expanded choir and orchestra, playing on modern instruments.

Neresheim

The musical collaboration between Neresheim monastery and the Academy began in 1991. Every year since then, Academy students and professors have performed in Neresheim's fantastic setting. This year's residency included a week of daily liturgical services in the abbey and culminated in a final concert given by the Academy Chamber Choir and organ students directed by Head of Choral Conducting Patrick Russill and Head of Organ David Titterton. This concert, which celebrated the anniversaries of Henry Purcell, George Frederick Handel and Felix Mendelssohn-Bartholdy, was attended by an audience of over 900 people and was broadcast on BBC Radio 3.

Other events

'The character and unanimity of its performances were a constant joy... the quality of the playing, precision and intonation were astonishing' The Strad reviews a Royal Academy Soloists performance, September 2009

In addition to many other significant concerts at the Academy which are impossible to list here, Academy students gave numerous important external performances including solo recitals and chamber music concerts as part of Kings Place Festival 2009 and Norfolk and Norwich Festival. Academy pianists have also appeared in a series of recitals at Steinway Hall.

The latest in a series of high-profile collaborations between the Academy and the Juilliard School was a concert at Wigmore Hall in March 2009, in which string soloists from both conservatoires performed Elgar, Copland, Stravinsky and Shostakovich directed by Clio Gould.

In June the Academy's Manson Ensemble returned for two performances at Aldeburgh Festival with music by Oliver Knussen, Elliott Carter, Stockhausen and Academy student Christopher Mayo, conducted by Oliver Knussen and Tim Murray.

In the same month Academy Baroque Orchestra, Choir and Soloists conducted by Edward Higginbottom, performed Bach's magnificent St John Passion at the Spitalfields Festival.

Practice Centre, foyer refurbishment and box office improvements

In September the Academy officially opened its new performance centre, after a summer of building work in the empty space right in the middle of the Academy's site which has fondly been known as 'the void'. The new centre further enhances facilities with a total of 11 practice studios, all fully sound-proofed and equipped with brand-new pianos. The top floor provides a new studio for Royal Academy Opera.

Also over the summer, the entrance foyer has been radically remodelled for improved circulation during busy periods and direct access to the Box Office. Most noticeably, a beautiful mosaic floor has been installed to match as closely as possible the floor which originally graced the building when it was opened in 1911.

The Kessler Collection

In January 2009 The Kessler Collection launched its fundraising appeal to save a unique collection of bass viols and to house them at the Academy by 2011.

The viols — four English and one French — were the collection of the late Dietrich Kessler, an outstanding maker and restorer of string instruments and world authority on viol making. The unparalleled collection contains instruments from the 16th and 17th centuries in remarkable condition, each of which represents the pinnacle of the maker's craft. Together the four English viols represent an important part of our national heritage.

Sir Elton John launches organ appeal

'Last night [Sir Elton] demonstrated his philanthropic side with a special concert to raise funds for the purchase of a new organ by the Royal Academy of Music. Not just any old organ, but a 14-tonne, Swiss-engineered monster that will cost £1.2million to install, a sizeable chunk of which will be met from the proceeds of this long, commanding and expensive performance.' The Times, September 2009

In October the Academy staged a special fundraising performance at the Royal Albert Hall in which Sir Elton John was joined by percussionist Ray Cooper. The concert was opened in spectacular fashion with performances by musical theatre students, accompanied by a 36-piece orchestra of Academy students.

Paul Morley

In September 2008 the music critic and journalist Paul Morley started a year of lessons and tutoring at the Academy. The results were broadcast on BBC4 in two hour-long documentaries, enthusiastically reviewed by The Times: 'he sticks tenaciously to the task, thanks in no small part to the enthusiasm and encouragement of the brilliant tutors'.

Morley studied intensively with composition professor Christopher Austin and academic studies tutor Hannah Riddell, worked with many other Academy professors including Philip Cashion (Head of Composition) and Sir Peter Maxwell Davies, and collaborated with student performers and composers.

Paul hadn't studied formally since he left school at 16. The films documented a genuine voyage of discovery which culminated in a performance of Paul's new compositions in the Duke's Hall.

The Observer's website includes interviews and recordings about Paul's time here, and he also wrote about his experiences in Observer Music Monthly: 'I had often passed the imposing Royal Academy along the Marylebone Road in central London, a couple of hundred yards along from Madame Tussaud's, and it always seemed about as likely that I would ever enter the Academy as I would the waxworks. When I did I came across unexpected action and activity. I was soon mixing with teachers and pupils constantly engaged with the problems serious music faces in a frivolous age... some of the most talented and ambitious young musicians in the world.'

Song Circle releases new recording

The latest recording in the Academy's expanding catalogue of releases is a third disc for Song Circle, which is selected annually from the Academy's most accomplished performers of song repertoire. The disc, 'Goethe's Girls and Mörike's Men', features the love poetry of Johann Wolfgang von Goethe and Eduard Mörike in songs and duets by Beethoven, Brahms, Loewe, Mendelssohn, Schubert, Schumann and Wolf. Richard Stokes introduces the recital: 'Though these two great poets could hardly have had more different personalities — Goethe was a formidable and confident Renaissance Man and Mörike a shy, bespectacled clergyman — they both, in their own ways, wrote highly sensual love poetry. By linking their poems thematically, we hope to throw light on their different styles, and also have a bit of fun.'

The disc, catalogue number RAM40, is distributed in the UK through Harmonia Mundi. We are deeply grateful for the support of Lady Susie Sainsbury towards the Academy's catalogue of recordings. For this particular disc, we also extend thanks to Molly Bridge.

Since its inception in 2004, Song Circle has given more than twenty concerts. This small group's annual Schubertiade has become a much-anticipated feature of the Academy's events calendar (the next one is on Friday 29th January 2010). Song Circle performs at the Academy and also at other prestigious venues — it will give its third concert at Wigmore Hall on Sunday 14th February.

The Academy's next recording will be released in January. 'Premier Prix' features Academy students' performances of virtuosic works, many of which were written for Paris Conservatoire's famous *concours*.

Academy recordings online

By the time you read this, two of the Academy's most acclaimed recent recordings are scheduled to be available through a wide range of online service providers:

- > The 2008 recording of music for brass ensemble by Richard Strauss by Academy Symphonic Brass, conducted by Head of Brass James Watson, includes the wonderfully varied, original and supremely challenging fanfares of the Vienna Trompetenchor, and is the first complete release of this music for 30 years.
- 'I have to say that I was blown away with what I listened to. This CD is awesome by any standards' Brass Herald, December 2008**
- > The complete Strauss wind ensemble works, performed by Academy Symphonic Wind conducted by Head of Woodwind Keith Bragg.
- 'All four works here are superbly and spontaneously played... wonderful blending and a superbly polished, professional ensemble... this new set certainly trumps its rivals' Gramophone, January 2008**

You'll be able to purchase the recordings at iTunes, Amazon, eMusic, Passionato, Classical Archives, ArkivMusic and other download sites, and to listen to them using Spotify, Last.fm and Naxos Music Library.

Academy composers are again prominently featured in nominations for the British Composers Awards 2009, which will be announced in December 2009. **Sir Harrison Birtwistle** (1958, FRAM) is nominated in stage works, chamber and the solo/duo categories, while previous winner **Judith Bingham** (1973) is short listed in the choral category. Among Academy people nominated for other categories are **John Tavener** (1965), current PhD student **Patrick Nunn**, **Adam Gorb** (1993), **Luke Bedford** (2002) and **Roxanna Panufnik** (1989).

Baritone **William Robert Allenby** (1990) recently returned to Iford Festival Opera as Dr Bartolo in Barber of Seville and made debuts with the Halifax Choral Society as the Bass soloist in Handel's Messiah and with the English National Opera as Kromow in The Merry Widow.

Composer **Richard Beaudoin** (2002) was recently appointed Lecturer in Music at Harvard University.

Denis Bouriakov (2004), Principal Flute with the Metropolitan Opera in New York, won The Prague Wind Competition in May 2009.

Orchestral compositions by **Alexander Campkin** (2009) were recently performed in Berlin, Vienna and Texas. His recent premieres included Mass and Anthem commissioned by Pusey House, Oxford and a new work commissioned by the Fulham Camerata Choir and Orchestra. His choral works were performed by National Youth Choir of Great Britain on their US tour and broadcast on BBC Radio 3 and two US radio networks.

Guitarist and composer **Benjamin Dwyer** (1992, ARAM), Professor of Guitar at the Royal Irish Academy in Dublin, has released a recording of his Twelve Etudes for solo guitar, which was described by renowned Brazilian guitarist Fabio Zanon (Visiting Professor of Guitar) as 'the summation of an entire guitar epoch'.

Yvonne Ellis (1965) recently announced her retirement after 45 years working as a teacher, freelance adjudicator and examiner in Scunthorpe, North Lincolnshire.

Classical and jazz violinist **Victoria Fifield** (2004) has released her debut album of original jazz-inspired compositions, Vicky Fifield and Devotion, on the F-IRE label. She is also a member of Mercury-nominated group Basquiat Strings, who recorded their second album in summer 2009.

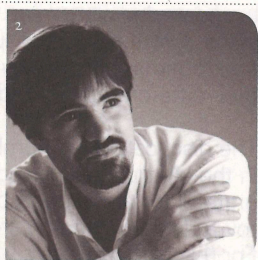
Conductor **Leo Hussain** (2003) has been signed for international representation by Intermusica.

Cellist **Christopher Irby** (1957) recently retired after 27 years with the Royal Philharmonic Orchestra and now divides his time between conducting and performing chamber music.

Soprano **Kishani Jayasinghe** (2006) has completed two years with the Jette Parker Young Artists Programme at the Royal Opera House and won the top women's prize at the Francesco Viñas International Vocal Competition 2009. She won the Arts and Culture Award at the Lloyds TSB Asian Woman of Achievement Awards 2009.

Harpist **Claire Jones** (2009) has made several concerto appearances with the English Chamber Orchestra and will premiere a new concerto by Patrick Hawes with the Philharmonia Orchestra at Highgrove in early 2010.

Academy people



Current undergraduate violinists **Nathaniel Anderson-Frank**, **Charlotte Reid** and **Roisin Walters** and cellists **Stephanie Oade** and **Jonathan Rees** have been accepted onto the London Symphony Orchestra String Experience Scheme 2009/10.

Florence Andrews (2008) has been selected as understudy Countess in A Little Night Music, directed by Richard Jones at the Menier Chocolate Factory and the Garrick Theatre. She was also understudy Annie in Annie Get Your Gun, directed by Trevor Nunn at the Young Vic Theatre.

Rev. Dr Jonathan Arnold (1994) has recently become Chaplain of Worcester College, Oxford and was featured in a BBC television series on sacred music with Simon Russell-Beale and The Sixteen. He also sings as a soloist and consort singer, and his book on pre-Reformation Christian Humanism will be published in 2010.

Baritone **Alexander Ashworth** (2002) appeared to critical acclaim as a substitute for the title role in Welsh National Opera's production of Wozzeck at the New Theatre, Oxford.

Piano accompanist **James Baillieu** (2009) won a Förderpreis in Thomas Quasthoff's Das Lied International Song Competition in Berlin.

Steven Barnard (1978) recently celebrated 30 years' service with the BBC National Orchestra of Wales, where he is currently the Principal Timpanist. He is also Head of Percussion at the Royal Welsh College of Music and Drama.

Dr Jennifer Barnes (former Associate Professor) has been appointed Pro-Vice-Chancellor for International Strategy by the University of Cambridge

Karel Mark Chichon (1992) has been appointed Chief Conductor of the Latvian National Symphony Orchestra. He recently made debuts at the Deutsche Opera Berlin, Bayerisches Staatsoper Munich, Hamburg Opera, the Philharmonia Orchestra, amongst many others.

Allan Clayton (2007) sang the title role in Albert Herring for Glyndebourne Festival Opera.

Cellist **Oliver Coates** (2004) has been appointed Artist in Residence at the Southbank Centre.

Baritone **Gerard Collett** (2009) was awarded the inaugural Peter Hulsén Orchestral Song Award by Southbank Sinfonia in collaboration with the Musicians Benevolent Fund, which resulted in a performance with Southbank Sinfonia at Cadogan Hall in April 2009.

Laura Corcoran (2007) recently performed in cabaret in New York, Berlin and at Leicester Square Theatre with her established duo partner Matthew Jones.

Jessica Cottis (2009) is assistant conductor to Donald Runnicles at the BBC Scottish Symphony Orchestra.

Pianist **Julie Coucheron** (2009) won the Pinerdo International Chamber Music Competition with her brother, violinist David Coucheron.

The **Kit Downes Trio** — jazz pianist **Kit Downes** (2009), jazz bassist **James Maddren** (2009) and jazz percussionist **Calum Gourlay** (2009) — recently released their new CD, Golden, on Basho Records.

Miranda Francis neé May (1989) has been appointed BMus Area Leader for Aural at the Royal College of Music.

Violinist and conductor **John Georgiadis** (1960, FRAM) has retired after nine years as leader of the Oxford Philomusica. He now divides his time between playing and conducting, including as Music Director of the Bangkok Symphony Orchestra.

Peter Gould (1973) has been awarded Honorary Master of Music (HonMMus) from Derby University for his work as Master of the Music at Derby Cathedral over the last 25 years.

Composer **Alicia Grant** (2001) was recently awarded Doctor of Philosophy (DPhil) from the University of Oxford. Her Voice Adrift for piano was premiered in June 2009 by Panos Karan (2006) at the Weill Recital Hall, Carnegie Hall.

Cellist **Peter Gregson** (2008) released Enchanted Voices CD with Howard Goodall, which received a Gramophone Award for the highest-selling classical album. The follow-up album, Enchanted Carols, was released in November 2009. He recently worked with Stanford's CCRMA lab on a transcontinental performance project, and toured the US with Eclipse Speakers. Last year he was awarded a Spirit of Scotland award for music.

Violinist **Catherine Haggio** (1999) recently joined the English National Opera orchestra after eight years with the Royal Philharmonic Orchestra.

Berlin-based singer and actor **Alen Hodzovic** (2007) won First Prize in the finals of the 2009 Lotte Lenya Competition in Rochester, New York.

Pianist **Yukino Kano** (2009) won joint third prize in the recent Concours International de Lagny sur Marne.

Pianist **Freddy Kempf** (1999) made return visits to the Moscow Grand Conservatory, St Petersburg Philharmonia and Conservatorio G Verdi Milano. In October 2009 he toured major UK venues with Bach's Goldberg Variations.

Organist and harpsichordist **Martin Knizia** (1999) recently performed at the Schleswig-Holstein Musikfestival, the St Anne's Bach Festival (London) and the Michael Haydn Museum (Salzburg). He also recorded Bach's Sonatas for viola da gamba and harpsichord with Mary Pells.

Current piano accompaniment student **Simon Lane** won the 2009 Accompaniment Prize in the Royal Over-Seas League competition, following the successes of **Joseph Middleton** (2005) in 2008 and **Daniel Swain** (2005) in 2007.

Composer **Richard Lannoy** (1996) wrote the original score for the British feature film The Be All and End All, which was shown at the 2009 Chicago, Seville and Rome Film festivals. His song cycle for tenor voice and classical guitar was recently premiered by **Kevin Kyle** (2004) and **Carl Herring** (2003).

Current student **Jimin Lee** won joint first prize at the 2009 Camac Harp Competition.

Two transcriptions for viola and piano by **Veronica Leigh Jacobs** (1958) were recently published by Boosey and Hawkes: Sonata for cello and piano by Frank Bridge and Five Bagatelles for clarinet and piano by Gerald Finzi.

Current accordion student **Martynas Levickis** won top prizes in the Open Classical, Open Jazz, Original Music and Composition sections of the 71st American Accordionists' Association International Competition in Memphis. He also gave solo recitals in Chicago and St Louis, and at the Palanga Accordion Festival in Lithuania.

Ana Raquel Lima (2004) was awarded a special prize for the best interpretation of *Duel à coups de gourdin* by Hugues Dufourt at the Jean-Pierre Rampal Flute Competition in Paris. She also won the first prize in the Flute Solo and Flute and Piano category in the 13th Friedrich Kuhlau Flute Competition in Uelzen, Germany in October 2009.

Conductor **Ludovic Morlot** (2000) returned to perform with the Chicago Symphony and the New York Philharmonic and made debuts with the Cleveland Orchestra, the Israel Philharmonic and the Dresden Staatskapelle.

Michael Murray (1986) recently celebrated 20 years as a horn player in the BBC Symphony Orchestra and 12 years as a professor at Trinity College of Music. In addition to his membership of the Academy of St Martin-in-the-Fields, he has recently become the Music Director of the Trinity Orchestra of Harrow.

Pianist **Junko Nishiyama** (2007) has made her debut at the Weill Recital Hall of the Carnegie Hall, performing pieces by Mozart, Liszt, Scriabin and Schumann.

Current undergraduate **Karim Said** performed Mozart's Piano Concerto in A, K.488 with the English Chamber Orchestra under Sir Colin Davis (International Chair of Conducting Studies) at the Barbican Centre in March 2009.

David Sanger (1966, former professor and FRAM) has been made President of the Royal College of Organists.

Pianist **Masahiko Shimo** (2004) recently toured Japan with Mathieu Dufour, Principal Flute of the Chicago Symphony Orchestra.

Mark Smith (2009) has been appointed Assistant Musical Director of Avenue Q at the Gielgud Theatre in London's West End.

Ron Spigelman (1989 and ARAM) has been appointed Music Director of the Lake Placid Sinfonietta.

Adam Walker (2009), formerly Principal Flute with London Philharmonic Orchestra, has been appointed to the same role with London Symphony Orchestra.

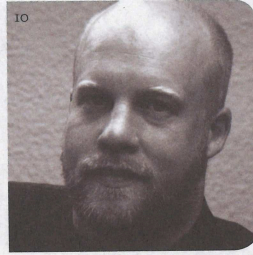
Mezzo-soprano **Nadine Weissmann** (1997) was awarded the Orchestra Prize at the Seattle Opera International Wagner Competition in 2008. She recently made her debut with the Berlin Philharmonic under Seiji Ozawa and has forthcoming engagements in Helsinki, Madrid, Paris and Barcelona.

Pianist **Craig White** (2007) won the Accompanist's Prize at the Great Elm Vocal Awards at Wigmore Hall in October 2009.

For generations, Academy musicians have been shaping the profession. We'd welcome your news for the next Bulletin; please send it to the address on page 2.

- 1 Gabriela Montero
- 2 Yuri Paterson-Olenich
- 3 Rachel Podger
- 4 Allan Clayton
- 5 St James Wind Quintet
- 6 Freddy Kempf

- 7 Benjamin Dwyer
- 8 Peter Gregson
- 9 Dame Felicity Lott
- 10 Martin Knizia
- 11 Yevgeny Sudbin
- 12 Claire Jones



Dame Felicity Lott (1973) recently performed at Wigmore Hall with her co-Visiting Professor **Angelika Kirchschlager** and **Graham Johnson** (1973), at Stanley Hall Opera and Sheldonian Theatre in Oxford with baritone **Sir Thomas Allen** (Visiting Professor) and current piano professor **Malcolm Martineau**, at Ehrbar Saal in Vienna with Graham Johnson, and at the Leipzig Gewandhaus with André Previn.

Royal Academy Opera student soprano **Caroline MacPhie** won First Prize in the Emmy Destinn Awards 2008.

Andrew Manze (1987 and FRAM) will be Associate Guest Conductor of the BBC Scottish Symphony Orchestra from 2010/11. He completes a line-up of staff conductors headed by Donald Runnicles and Principal Guest Conductor **Ilan Volkov** (1997).

Richard Markham (1973) celebrated the 30th anniversary of his piano duo with David Nettle at a Cadogan Hall recital in June, the culmination of a season which included their 14th coast-to-coast tour of the USA and concerts in Singapore, South Africa and Sri Lanka.

In January 2009 pianist **Gabriela Montero** (1993) along with cellist Yo-Yo Ma, violinist Itzhak Perlman and clarinetist Anthony McGill, performed a new work by John Williams at Barack Obama's inauguration ceremony in Washington DC. She recently made her debut with the WDR Sinfonieorchester Köln. Other appearances in 2009 included concertos with the Sydney, Pittsburgh, Indianapolis and Colorado Symphony Orchestras.

Neil Moors (2009) and **Kate Batter** (2008) were cast to perform in the UK tour of *The Sound of Music*, the London Palladium.

Current PhD student **Patrick Nunn** was awarded a commission for large ensemble and electronics by the Birmingham New Millennium Composition Competition.

Current postgraduate pianist **Andrejs Osokins** won the Beethoven Intercollegiate Piano Competition 2008.

A recording of Rachmaninov's First Sonata and Etudes-Tableaux by pianist **Yuri Paterson-Olenich** (1996) released on the Prometheus Editions label. It was Editor's Choice by Gramophone and Disc of the Week by BBC Radio 3.

Cathedral organist and harpsichordist **John Paul** (1965) has recently signed a contract with Lyrichord to record 18 Suites and the Overture Française by Bach played on a lautenwerck peau de buffle stop — a lute harpsichord strung in gut.

Rachel Podger (Micaela Combetti Chair of Baroque Violin) has recorded Mozart Sonatas with Gary Cooper, produced by the Academy's Principal **Jonathan Freeman-Attwood**. She performed Beethoven at Wigmore Hall in October 2009, using a Stradivari violin from the Academy's collections.

Composer **Augusta Read Thomas** (1989), Director of the Festival of Contemporary Music at Tanglewood Music Center, has been elected to membership by the American Academy of Arts and Letters: the highest formal recognition of artistic merit in the United States.

Richard Reason (1970) returned to the experimental music scene with *Pictures at an Exhibition*, a structured improvisation based on eight pictures which was performed at Conway Hall, London in September 2009.

The St James Wind Quintet — current Leverhulme Chamber Music Fellows **Renate Sokolovska** (flute), **Suzanne Thorn** (oboe), **Ellen Deverall** (clarinet), **Karen Geoghegan** (bassoon) and **Tiffany Stirling** (horn) — were winners of the Ensemble Section of the 2009 Royal Over-Seas League and will be making their Wigmore Hall debut in 2010.

Rounds and Canons by **Richard Stoker** (1962, professor 1963-1985) was recently premiered at the National Portrait Gallery by the British Saxophone Quartet: **Sarah Field** (1999), **Hannah Marcinowicz** (2005), **Sarah James** (2000) and Josie Simmons.

Pianist **Yevgeny Sudbin** (2006) made his BBC Proms debut playing Rachmaninov's First Piano Concerto. Two current students — bassoonist **Karen Geoghegan** and pianist **Karim Said** — also made their debut concerto appearances at the 2009 Proms.

Robert Tuohy (2007) has recently been appointed Assistant Conductor of L'Opéra et Orchestre National de Montpellier Languedoc-Roussillon.

Mariangela Vacatello (current Hodgson Fellow) and cellist Giovanni Gnocchi won the Audience Prize in the recent Parkhouse Award Final in the Wigmore Hall.

Marc Vastenavondt (2008) was Jeweller / understudy Piangi in *The Phantom of the Opera* at Her Majesty's Theatre in the West End.

Composer **Oliver Waespi** (year-in 2006) won the second prize and the audience prize for his Double Concerto for Guitar, Flute and Chamber Orchestra at the Second Uuno Klami Composition Competition.

Peter White (2008) has been appointed Musical Director of the UK tour of *Les Misérables*. He was recently Assistant Musical Director of Avenue Q (Noel Coward Theatre, West End), *They're Playing Our Song* (Menier Chocolate Factory) and *Fame – The Musical* (UK tour), as well as composer and musical director of *Three Men in a Boat* and *Twelfth Night* at the Theatre Royal, Bury St Edmunds.

Organist **Carol Williams** (1986) recently gave a recital on the largest organ in Russia, at the International Performing Arts Centre in Moscow. She also performed in Fort Lauderdale and at Rollins College in Florida for the Bach Festival Society.

Awain Williams (2008) was cast in *The Phantom of the Opera* at Her Majesty's Theatre. He also took part in the international tour of *Les Misérables*, along with **Laura Tebbutt** (2009).

Bassoonist **Howard Wiseman** (1991) recently became the oldest National Champion of Eton Fives at 38 years old. Howard owns and runs the Rugby & Eton Fives Coaching Agency which provides coaching and management services in many schools across the country. He is also the owner and lead craftsman of Wiseman Cases.

Current piano student **Reinis Zarins** won the Jacques Samuel Intercollegiate Piano Award in November and has been invited to give a Wigmore Hall recital as well as a concert at the Fazioli Auditorium in Italy.

Pianist **Georgina Zellan-Smith** (1959) was recently awarded Membership of the New Zealand Order of Merit for her contributions to classical music.

Elton John performing at the Royal Albert Hall, where he was joined by Academy Musical Theatre students in a concert to raise funds for a new organ in the Duke's Hall.

Our suppporters





Thanks to you all from the Development team

The Development team have enjoyed meeting so many of our alumni, Patrons and scholarship supporters this year. It has been a privilege to talk to so many of you. Here, we have documented some of the highlights for those of you who may not have had the opportunity to visit us recently. As ever, we are a hive of activity.

In particular, I'd like to say a special thank-you to so many of you who have talked to me about leaving a gift to us in your Will. Through these difficult financial times, when scholarships are so important for our students, it has been legacies that have seen us through, along with the regular donations which of so many of you generously provide. Thank you.

Over the past 12 months the Royal Academy of Music has again combined artistic brilliance with a host of new initiatives and ventures that have made 2009 a year of highlights and successes and which led to the Academy topping education league tables in the national newspapers.

Sir Charles and Lady Mackerras

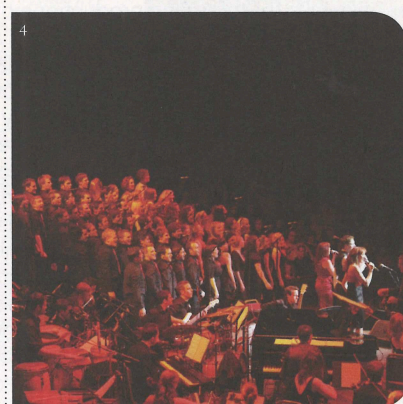
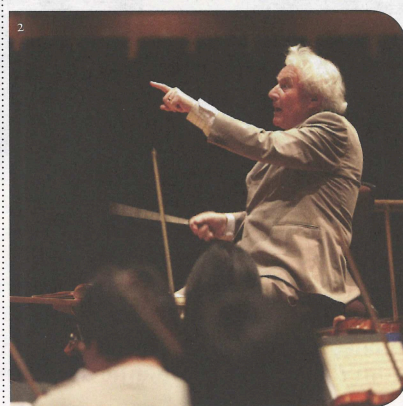
Spring 2009 came to life with Sir Charles and Lady Mackerras participating in one of our series of Barbirolli lectures, celebrating the 60th anniversary of his debut as a conductor. Indeed, just as I write this note, I come hot-foot from Sir Charles's 84th-birthday party at the Academy — where his birthday celebrations took place alongside a christening of our newly-named 'Sir Charles Mackerras Room.' Janacek's *Mladi* was performed by an augmented St James Wind Quintet, Leverhulme Junior Chamber Fellows at the Academy for this academic year.

Monday 16th November was the first night of Handel's *Semele* and thanks to Sir Charles, we continue to enjoy an ever-deepening relationship, where he imparts his knowledge to our students who in turn can carry on the very tradition of music-making that he has carved out. Sir Charles was recently appointed as the Academy's Conductor Laureate in recognition of his ongoing work here. Not only that, the Sir Charles Mackerras Scholars at the Academy continue to flourish thanks to the generous gift that he and Lady Mackerras made to our Academy student scholarships.

The Academy / Kohn Foundation Bach Cantatas

Our very own Kohn Foundation Bach Cantata series has taken flight with record audiences. Many of our alumni have been supporting this series, we are so grateful to have you there and so pleased to share this celebration with you at midday, one Sunday each month. We could not have begun to realise this project without the support of our great friends Dr Ralph and Zahava Kohn.

- 1 Sir Charles Mackerras shares birthday celebrations with his daughter Catherine
- 2 Sir Colin Davis conducts Beethoven's Ninth
- 3 HRH The Duchess of Gloucester meets Trevor Pinnock and Maxim Vengerov at a Patrons' Evening
- 4 Musical Theatre students perform at the Elton John concert
- 5 The Academy's new opera studio
- 6 Dr Ralph Kohn FRS with Iain Ledingham



Royal Academy Opera and Sir Colin's Beethoven's Ninth

Trevor Pinnock worked alongside our students in our Sir Jack Lyons Theatre to bring Haydn's *La fedeltà premiata* in March 2009 to packed audiences and rave reviews. This was swiftly followed by Sir Colin Davis, International Chair of Conducting Studies, conducting an orchestral collaboration between Academy and Guildhall students. Thanks to our Patrons who supported us on this truly memorable evening.

Stunning student performances unfolded in Rossini's *L'occasione fa il ladro* in May 2009, conducted by Dominic Wheeler and featuring the Royal Academy of Music Sinfonia. Then Musical Theatre Summer Shows and finally graduation brought an action-packed diary to a close.

Summer building works

As reported elsewhere in this Bulletin, our foyer and box office have been remodelled to improve audiences' front of house experience here. Our new practice centre will ensure that our students have new improved facilities. Eleven practice rooms, and an opera studio on top, have been a welcome addition to the Academy's real estate.

All of this costs money and so a particular thank you is due to those who have helped us build these long-awaited improvements. Particular thanks are due to Sir John and Lady Ritblat for their support and vision in bringing the foyer project to fruition.

Sir Elton John joined on stage by Musical Theatre at the Royal Albert Hall

As always, the show must go on and we entered the Autumn with an Elton John concert in the Royal Albert Hall, featuring Royal Academy of Music students. I am pleased to announce that thanks to an enormous team effort, the concert went smoothly and raised an astounding £500,000 net which will go a long way to raising the £1.2million needed to replace the organ in the Duke's Hall. Once again, thank you to everyone who helped support this through the purchase of tickets and donations.

Principal's Evening for Patrons

Most recently, our great friend Steven Isserlis took to the stage alongside Academy students in October 2009 for our Patrons Evening. Treasures from our museum were on display thanks to our librarian, Kathy Adamson — and thanks to Steven, guests were allowed closer inspection of the Academy's famed Marquis de Corberon cello.

We also recently hosted a very successful Principal's Evening with Dame Felicity Lott — who as an Academy alumna and Visiting Professor of Voice is another fantastic supporter of the Academy.

As ever, please come and see us if and when you can. We now have over 100 student concerts and masterclasses per term and a wide range and variety of disciplines for you to choose from. In addition, our museum doors are open every day for those of you who enjoy closer inspection of our collections.

Wishing you a successful 2010 in all your musical endeavours.

Carol McCormack

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www.ram.ac.uk/giving

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A new beginning for the museum

Making our collections even more accessible

Ten years on, and after a twelve-month period of reflection and review by the senior management team, the Academy's museum is beginning an exciting new phase in its development which builds upon the museum's achievements to date, under a new team structure. Staff from the museum tell us more.

If you have paid a recent visit to the Academy this term you may have noticed the new display cases located opposite the restaurant in the main building, and also in the museum's galleries. Linked to the Academy's concert programmes and events, this new series of weekly changing displays has allowed staff, students and visitors to see collection items that have never been on public display before.

Academy Collections on Display is one of the latest initiatives and part of the museum's new strategy to expand access to the collections for the widest possible range of users, including local, national and international audiences.

Recent highlights from the collections have included autographed photographs and signed musical quotations, letters and programmes relating to Gustav Holst, Benjamin Britten, Maurice Ravel, Sir Lennox Berkeley and Gabriel Fauré to name but a few. In November the Academy had the unique opportunity to display a holograph manuscript and sketches by Sir Harrison Birtwistle, Academy alumnus, for his work *Cortège* as part of his 75th birthday celebrations. This allowed us to profile our existing collections alongside items created by one of the world's most distinguished composers.

Visitors should also take a look at our new **object of the month** display in the ground floor museum gallery. Chosen by our collection team each month, these displays have included some weird and wonderful items, including a wooden practice triangle designed by pedagogue Tobias Matthay and a plaster cast of Felix Mendelssohn's right hand. January's object of the month will present a rare opportunity to see a set of the eighteenth-century playing cards from the Spencer Collection, engraved with music from *Forty lessons and twelve songs for the citra or guitar* by Clagget on one side.

For news of forthcoming displays and virtual access to many of our collections take a look at the Museum and Collections website at www.ram.ac.uk/museum. We're always interested to hear about any items within our collections that are of particular interest to past students, researchers or visitors. Take a look at our searchable online catalogue **Apollo** at www.ram.ac.uk/apollo and email us at collectionsfeedback@ram.ac.uk as we would like to hear your comments on our displays and perhaps thoughts about some of your favourite collections items.

Finally, if you would like to know more about the museum and get involved in supporting the work we do, please contact Fiona Hymns at f.hymns@ram.ac.uk to find out about our new front-of-house volunteer opportunities we are launching in early 2010.

Samantha Pettit *Museum and Collections Manager*

Orchestral Magicians: composer-conductors from the German Romantic tradition in London

In addition to the longer-term displays of fine stringed and keyboard instruments and other treasures from our collections, the Academy's museum houses annual temporary exhibitions. This year's exhibition, **Orchestral Magicians**, focuses on four key figures who revolutionised the ways we think about conducting and writing for the orchestra, and it seeks to elucidate the elusive alchemy between these two activities. Weber, Mendelssohn, Wagner and Richard Strauss all visited London and this display from the Academy's collections allows us to reflect on their impact on the city's musical life.

Weber's *Der Freischütz* was a resounding hit when first performed in 1821. On the gallery walls there are playbills for the many productions of this opera which were competing for the public's attention in London around 1825. (Sadly, the silk playbill for the royal command performance ordered by George IV is too fragile to display and we can only show a scan of it.) On the back of *Freischütz*'s success Weber was commissioned to write an opera for London, and *Oberon* was ready for rehearsals in the spring of 1826. Weber was seriously ill and his motivation for accepting the commission and coming to London was financial: he wanted to establish a fund to support his wife and children after his death. He supervised rehearsals by day, and by night he undertook extensive revisions to tailor the opera to the performers and meet the tastes of London audiences. We have playbills for two of the personal appearances that he made as well as for *Oberon* itself. His fees amounted to £1,071: equivalent to about £880,000 today. Sadly, the effort was too much for him and he died in London in June 1826. The exhibition includes a letter from Sir George Smart, setting up a dinner party where Weber was to meet two singing teachers from the Academy for a convivial dish of macaroni followed by music-making.

Smart also looked after Mendelssohn during his first visit to London in 1829. The exhibition includes a handwritten score of the Overture to *A Midsummer Night's Dream* bearing Mendelssohn's autograph inscription to Smart dated '23th (sic) November 1829'. Smart appreciated the gift and performed from it throughout his career. An anecdote about this document has circulated widely: Mendelssohn left the only copy of the score in the cab; he was distraught about the loss, went back to his room and wrote the whole thing out from memory overnight. Alas this cannot be true: the score is in the hand of a copyist.

Smart was active in the Philharmonic Society, which invited Wagner to London for three months in 1855 to conduct a series of concerts. Wagner was not happy in London. Given that his works were conceived as seamless wholes, it must have rankled that the Philharmonic Society insisted he conduct extracts from his music dramas in these concerts. Nevertheless, Wagner was canny

enough to recognise the need to popularise his dramas through the performance and publication of decontextualised highlights. The exhibition includes a score of *Lohengrin* for piano (four hands) published in around 1855. Although the drama was premiered in Weimar in 1850, it wasn't performed complete in London until 1876. This piano duet reduction was therefore an important means of making the music known in Britain.

Queen Victoria and Prince Albert attended the last of Wagner's concerts in 1855 and invited the conductor to meet them in their box. This was daring, given that Wagner had been expelled from Dresden for his revolutionary activities in 1848. But Prince Albert's taste for new German music evidently overcame any political qualms. When his eldest daughter, Princess Victoria, married the Crown Prince of Prussia in 1858, the bridal march from *Lohengrin* was included at a celebratory concert. A copy of the concert programme (Buckingham Palace, 25 January 1858) from the Academy's McCann Collection is on display here.

Richard Strauss's orchestral music was first introduced to London audiences in 1896. Soon Strauss himself began appearing in London as a conductor, and in 1903 a festival of the thirty-nine-year-old's music took place in St James's Hall. By the time he conducted the Academy student orchestra in a performance of *Tod und Verklärung* on 3 November 1936 Strauss was a 'grand old man' of music. The exhibition contains a full score of *Tod und Verklärung* signed by the composer. Ernest Read inscribed this score with a description of Strauss conducting the work with the Academy's student orchestra. Strauss praised the orchestra: 'Bravo! A most distinguished performance. I am here as the guest of my old friend Henry Wood, who has trained you.'

Strauss and Henry Wood became friends as well as colleagues. Strauss regularly stayed with Wood during his visits to London and it is clear that Wood borrowed scores and transcribed Strauss's markings. Wood encouraged British audiences to return to Strauss's music after the end of the war in 1918. The exhibition includes a vocal score of Mozart's *Exsultate jubilate* in which Wood transcribed a vocal cadenza Strauss had written for Elisabeth Schumann in Berlin in 1919. Apparently, Strauss said, as he handed it to her, 'It's not so easy composing Mozart'.

The museum will be hosting a series of research events and outreach activities linked to the **Orchestral Magicians** exhibition in 2010, including a new series of interactive family play days for young budding maestros scheduled for February and May 2010.

Our museum is open to the public every weekday (11:30–5:30pm), and weekends (12:00–4:00pm). Admission to the museum and to most events is free.

Frances Palmer *Museum Curator*





News from the museum's collections

Portraits, images and other fine art

The Academy is delighted to welcome to the Duke's Hall a portrait by John Lucas of Sir Frederick Arthur Gore Ouseley (1825–1889) aged nine, seated at the keyboard. It complements those of other famous British musical prodigies hanging in the Hall: two of William Crotch by John Sanders and by Sir William Beechey, Samuel Wesley by John Russell and Frederick Jewson, artist unknown. We are grateful to the Ouseley Trust for the loan of the painting for an initial period of seven years. Ouseley's father was one of the first directors of the Royal Academy of Music. After a private education Sir Frederick attended Oxford University. In 1855 he succeeded Sir Henry Rowley Bishop as Professor of Music at Oxford. Concerned by the standards of choral music in the Church of England, in 1856 he founded at his own expense St Michael's College in Tenbury.

The portrait of the Founder of the Academy, the Earl of Westmorland, now hangs in the foyer of the Duke's Hall along with that of the Griller Quartet by Henry Carr, on loan to the Academy from Jean Harvey. On the opposite wall is a painting by James Lonsdale of the great soprano Angelica Catalani, one of the first appointed Honorary Members of the Academy.

As part of the building works over the past months, new light-boxes were created for the etched and engraved glass panels by David Peace. Installed in 1978, the windows use text from Milton's *L'Allegro*: one window representing Harmony, and the other Instrumental Melody. These ideas were developed by the artist and the then Principal, Sir Anthony Lewis.

The café, bar and staff room are now hung with 34 very large framed photographs from the Academy's own archive, with images from the 1850s to the 1930s.

Items from the McCann Collection are on display in the Patrons Room: one window devoted to images of famous Wagnerian singers, with interesting printed programmes showing performances by Mahler and Toscanini, and a second window given to Puccini and his interpreters.

Apollo

Over three hundred further music titles from the McCann Collection — mostly songs, many from London's early nineteenth century theatre composers but some from France, Germany and elsewhere — have now been catalogued onto the Academy's online archive, making around 700 sheet music titles available, many with beautiful title sheets. Visit www.ram.ac.uk/apollo to view these rare items, some of which are not available elsewhere.

Thanks

Many thanks to Julia Rosenthal who, in memory of her parents Albi and Maud Rosenthal (Otto Haas), has presented the Academy with a personal album belonging to Sir George Macfarren (alumnus and Principal 1876–87). The album contains music manuscripts by Academy alumni, a portrait in pencil of Macfarren, and watercolours by Emily Mary Osborne, William Leighton Leitch and others. A full list of contents and images of the paintings are viewable on Apollo. The album itself is now in the care of the Special Collections, and may be viewed by appointment.

The Academy is also grateful to Paul Grinke for the gift of a selection of photographs relating to his father, the eminent former Academy student and professor of violin, Frederick Grinke (1911–87).

Janet Snowman *Curator of Art and Iconography*

Bulletinterview Ksenija Sidorova



Not so many people play the accordion. How did you choose it?

My interest comes from my family. My grandmother, who encouraged me to take it up, has roots in the folk tradition of accordion playing, which is still popular in Eastern Europe. From the age of eight I studied accordion — with piano as my second instrument — at a music school in Riga. I gradually got more and more into classical accordion.

Why did you decide to come to the Academy?

I actually started my undergraduate studies at a music college in Riga, but I wanted more exposure to both classical and contemporary repertoire, and more concert opportunities, than they could provide. Luckily Owen Murray, who is now my professor, heard a recording of my performance and got in touch to tell me about the unique Accordion Department at the Academy and the fantastic opportunities it offers.

I gather that you have a very special relationship with your Academy teacher!

I am delighted that I have decided to come to the Academy and I treasure every lesson with my inspiring professor. Our Department is very small, but there is a strong sense of a close-knit family. We don't have the kind of competition normally found in larger departments, as we need to support each other in our common quest to bring the classical accordion to a wider audience. Accordion is still striving to be fully recognised as a classical instrument and we would like to continue our professor's hard work in promoting the accordion to the classical music scene.

What have you enjoyed most during your time at the Academy?

The most amazing thing about the Academy is the number of world-class masterclasses happening here every week. In addition to accordion masterclasses with Friedrich Lips and Matti Rantanen, I've learnt so much from attending violin and piano masterclasses with giants of classical music such as Maxim Vengerov and the late Alexander Satz. There are also so many concerts, composition workshops and competitions here, all of which lead to amazing performing opportunities. For example, in May this year I performed at the Wigmore Hall as a Joint First Prize winner in Friends of the Royal Academy of Music's Wigmore Award. As a result of this performance I was invited by Dame Felicity Lott to appear in her Carte Blanche in the programme *Un Mardi idéal* on Radio France Musique.

Do you play in many chamber music groups at the Academy?

In the Accordion Department we all perform in two major showcase concerts a year, which are always ensemble performances with strings, woodwind or brass. One of my most successful collaborations is with the Brooks String quartet — we were finalists for the Royal Over-Seas League in March 2009, where we also received Elias Fawcett 'outstanding ensemble' Award.

What do you say when friends ask about your time here?

It's been invaluable. The Academy does so much to help students build their repertoire, gain performance experience, and learn the skills to cope with the pressures of an international career as a soloist, chamber musician and teacher.



Recommended
as one of
Britain's best
music museums
by Classic FM
magazine



- 1 Eighteenth-century musical playing cards from the Spencer Collection
- 2 The new exhibition area opposite the restaurant
- 3 'Orchestral Magicians' in the museum's ground floor gallery
- 4 'Object of the month'

David Strange & Skaila Kanga: the next chapter

Appreciations by the Principal



As this Bulletin is being prepared for printing in late 2009, two distinguished Heads of Department are preparing to step down from their leadership roles at the Academy. After fourteen years of developing and leading a thriving strings department, Professor David Strange will move on to become first Professor Emeritus of Strings at the end of the 2009/10 academic year. Professor Skaila Kanga, who has led her extremely successful department for twenty-two years, will step down from Head of Harp to become Professor Emerita of Harp in January 2010.

We discuss the continuing contributions to Academy life of David and Skaila with the Academy's Principal, Professor Jonathan Freeman-Attwood.

In September, you announced that David and Skaila would be stepping down as heads of department but that they would continue their close associations with the Academy. How do you see their new roles developing?

Well, it comes as some relief that we have two such influential Academy figures prepared to begin a new chapter! Before we talk about the future, we need to register how remarkable these colleagues have been in serving the Academy in such wonderful ways. David and Skaila have led by example as model professionals in so many areas of the profession, and as influential teachers who have shaped the lives of young musicians from all over the world. And, yes, it's great that Skaila and David will be carrying on as distinguished professors of cello and harp respectively. They will also continue to contribute to Academy life in other ways, not least ambassadorial.

Which aspects of their roles as Heads of Studies have been so significant in the Academy life?

I think it has been a similar story with both David and Skaila — who of course were students at the Academy together — because everything they do has been underpinned by a commitment to represent the Academy with distinction and pride. They've done so with an uncanny ability to see the 'big picture' without shirking the relatively unglamorous tasks of day-to-day problem solving. We have two people here whose range of experienced musicianship, profound pedagogical expertise and indefatigable energy has resulted in their respective departments becoming bywords for fulfilling student experiences.

We should note that David Strange has strengthened the staff roster in every 'department' of strings, and this in turn has attracted students from all over the world. I know I am biased but I don't think there can be a stronger strings department in the world. As well as his internal responsibilities, David is also Director of Studies of the European Union Youth Orchestra and is closely involved

with the National Youth Orchestra (NYO) and Wells Cathedral School.

I am equally proud of the achievements of Skaila over a period where she has redefined the scope of harp teaching in ways which encompass the complete gamut of professional expectation whether it's classical, musical theatre, studio, jazz and so many other genres and cross-genres. She has also made harp ensemble concerts a legendary part of her legacy! If you ever see a pantechicon of 12 harps winging their way across the globe, Skaila will be at the wheel!

Earlier you spoke of 'a closing of a chapter' for David and Skaila, rather than the 'end of a book'. What do you mean by that?

It's ideal when you have senior colleagues who still want to continue contributing so much to the Academy and are, at the same time, happy to hand over the reigns. Letting go, so that someone else can assume these important positions of academic leadership, is not always so straightforward. Skaila and David are continuing as 'Professori Emeriti', which we can employ with a big 'P' because, of course, they are both conferred as Professors of the University of London. So they carry these titles into the next chapter....

As for Skaila, I wouldn't be surprised if she ended up as Foreign Secretary or something! There's no stopping her (it's late in the day and she's tuning Kate's (my PA) harp next door, as I proof-read this, amidst guffaws of laughter — and she's probably got a session to go to later) Did you know she's writing some major film scores?

My overriding feeling is one of immense gratitude for Skaila and David's outstanding contributions to Academy life — and much excitement that they remain at the heart of our collective ambition.

2010 at the Academy

There are too many performance highlights for the year ahead to mention them all, but here we've picked out our own selection of particularly unmissable events. All Academy events are listed at www.ram.ac.uk — where you can also now book for ticketed events.

In January alone, Eva Meier visits for a performance of cabaret songs by Weill and Eisler, as well as a masterclass with current students; we celebrate the 80th birthday of Kenny Wheeler with a stellar cast of eminent friends; our 'Mainly New' concert series presents music by Judith Weir; we start a series of concerts in celebration of Robert Schumann's chamber music and songs; and the Royal Academy of Music / Kohn Foundation Bach Cantatas Series continues with a special performance conducted by the legendary Peter Schreier. The series then continues monthly — with a break over the summer — under the inspirational direction of Iain Ledingham.

Royal Academy Opera's next productions will be Britten's *Albert Herring* in March, conducted by Nicholas Kok, and Cavalli's *Giasone* in May, conducted by Jane Glover. Also in May, Royal Academy Baroque Orchestra directed by Rachel Podger perform 'Bach the Arranger' at Wigmore Hall.

As well as a busy performance calendar at the Academy, students regularly perform around London and further afield. In June Laurence Cummings will direct Academy performers in Handel's *Saul* at the Spitalfields Festival, and the Academy will present its second residency at Kings Place.

In the autumn, Music Director of English National Opera and Academy alumnus Edward Gardner will work with the Academy Concert Orchestra, as will renowned pianist and Visiting Professor Pierre-Laurent Aimard; Leif Segerstam returns to conduct the Academy Symphony Orchestra and work with postgraduate conducting students; and we'll collaborate with the Roundhouse in a special project to celebrate Frank Zappa, featuring the Academy Manson Ensemble and Franck Ollu.

Finally, in 2010 we'll welcome two titans of the musical world to the Academy: Daniel Barenboim will visit in February, and Pierre Boulez in June.